

CLEVELAND ART



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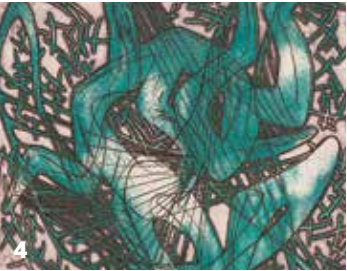
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early work.

*Image: Four People (detail). © Alex Katz /
Licensed by VAGA, New York, NY*



ArtLens Gallery Jane Alexander
introduces the renovated spaces.



Solstice Tickets go on sale May 1.
Don’t hesitate.



Education Talks, classes, and
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FROM THE DIRECTOR

Dear Members,

Art has the power to enrich lives, nourish creativity, prompt civic discourse, and foster cross-cultural understanding. Those extraordinary benefits are the reason our founders established this museum. They are also why nations all over the world provide public support for the arts, and why the federal government of the United States established the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), and the Institute for Museum and Library Services (IMLS). The Cleveland Museum of Art and our audiences benefit greatly from the funding of all three of these agencies, but their impact is even more significant on smaller organizations whose efforts at a local level make such a difference in the quality of American life. A significant portion of the budgets of state agencies such as the Ohio Arts Council comes initially from the NEA, and most grants must be matched by the organizations that receive them. The federal endowments thus create a positive ripple effect throughout this country.

Slashing these budgets, as has been recently suggested in our nation’s capital, would devastate organizations that leverage a modest amount of federal funding into major community benefit. The NEA and NEH together cost the average citizen less than a dollar a year. Compare the small budgets of these agencies with the rich dividends they provide, and we see the very definition of sound investment. In addition, these agencies demonstrate to Americans and the world that our nation stands behind creativity, innovation, critical thought, and the quest to make a better world.

I ask you to join me in advocating for continued federal support of these agencies that Americans created generations ago. We can do this by contacting our elected representatives and letting them know our personal stories about how the arts have made a difference in our lives. And we can share our love of the arts by inviting friends and acquaintances to participate with us in arts activities. Meanwhile, available in our store (see page 26) are shirts and mugs that bear the inspiring words one of our founders, Jephtha Wade II, memorialized in the deed for his gift of the land upon which to build a museum: “for the benefit of all the people forever.”

Sincerely,

William M. Griswold
Director

Parade the Circle
The workshop tent teems
with activity as parade day
approaches. This year’s
edition is Saturday, June 10.





Brand-New & Terrific: Alex Katz in the 1950s Apr 30–Aug 6, Kelvin and Eleanor Smith Foundation Exhibition Hall. One of the most acclaimed artists working today, Alex Katz (b. 1927) surprised the American art world during the 1950s with his refreshingly innovative approaches to portraits, landscapes, and still lifes. The first museum survey of these pathbreaking works, this exhibition showcases more than 70 key loans from public and private collections.

Presenting Sponsor: BakerHostetler

Organized by the Colby College Museum of Art, Waterville, Maine, and curated by Diana Tuite, Katz Curator at Colby

TOP
The Trap (Le Piège) 1953. Helen Phillips (American, 1913–1995). Engraving and etching; 34.9 x 26.7 cm. Promised gift from a private collection, Cleveland. In *Cutting Edge: Modern Prints from Atelier 17*

African Master Carvers: Known and Famous Through Jul 16, Julia and Larry Pollock Focus Gallery. Through 15 stellar examples from different cultural regions in West, Central, and Southern Africa, this exhibition explores the lives and works of a select group of artists who enjoyed recognition and sometimes even fame during their lifetime. Also included are the artists' biographies and, when available, their portrait photographs.

Black in America: Louis Draper and Leonard Freed Through Jul 30, Mark Schwartz and Bettina Katz Photography Gallery. Explore the daily lives of African Americans during the civil rights era through the eyes of Louis Draper, a black fine art photographer, and Leonard Freed, a white photojournalist who spent 1967–68 trying to understand what it was like to be black in white America.

Made possible in part by a gift from Donald F. and Anne T. Palmer

Cutting Edge: Modern Prints from Atelier 17 Through Aug 13, James and Hanna Bartlett Prints and Drawings Galleries. Based variously in Paris and New York, Atelier 17 operated as an experimental workshop for modernist printmakers during the mid-20th century. Drawn from the holdings of the Cleveland Museum of Art and local collectors, this exhibition features more than 50 examples of these fascinating, technically innovative, and often highly colorful works.

Made possible in part by a gift from an anonymous donor

Opulent Fashion in the Church Through Sep 24, Arlene M. and Arthur S. Holden Textile Gallery. In 1916 Jephtha Wade II, the museum's visionary co-founder and president, along with his wife, Ellen Garretson Wade, donated most of these European vestments of the 1600s and 1700s.



Portrait, New York c. 1965. Louis Draper (American, 1935–2002). Gelatin silver print; 20.3 x 25.4 cm. Mr. and Mrs. Richard W. Whitehill Art Purchase Endowment Fund, 2016.271. © Louis H. Draper Preservation Trust



Brand-New & Terrific

The innovative early works of Alex Katz remain fresh and vital

EXHIBITION
Brand-New & Terrific:
Alex Katz in the 1950s

April 30–August 6

Kelvin and Eleanor Smith Foundation Exhibition Hall

Organized by the Colby College Museum of Art, Waterville, Maine, and curated by Diana Tuite, Katz Curator at Colby

Blueberry Field 1955. Alex Katz (American, b. 1927). Oil on Masonite; 81.3 x 121.9 cm. Collection of the artist. © Alex Katz / Licensed by VAGA, New York, NY

One of the most acclaimed artists working today, Alex Katz surprised the American art world during the 1950s with his innovative portraits, interiors, landscapes, and still lifes. Almost 60 years later, his creations from this productive decade still look strikingly fresh and vital. *Brand-New & Terrific: Alex Katz in the 1950s*, the first museum survey exhibition of these pioneering works, showcases nearly 80 key loans from public and private collections. Together, they provide a fascinating look at a young, thoughtful, and ambitious talent developing his signature style for a remarkably successful career. Katz's resolutely original approaches to art making, charted in this exhibition, inaugurated major directions in the art world that still resonate.

Mark Cole
Curator of
American Art
and Sculpture

The son of Russian Jewish immigrants, Katz was born in Brooklyn, New York, in 1927, and raised in Queens. After graduating from a local vocational school, he entered the Cooper Union, a privately funded college in Manhattan, where he enrolled in courses ranging from painting to typography. In 1949, on a summer scholarship to the famed Skowhegan School of Painting and Sculpture, Katz fell in love with the landscape of Maine. In 1954 he established a summer studio in the Maine coastal town of Lincolnville, which he still maintains as a respite from the urban environment in New York where he resides and works the rest of the year. Although Katz supported himself during the 1950s through a number of odd jobs—including house painting,



Bather 1959. Oil on linen; 121.9 x 182.9 cm. Colby College Museum of Art, Museum purchase made possible by Peter and Paula Lunder through the Lunder

Foundation, Michael Gordon '66, Barbara and Theodore Alfond through the Acorn Foundation, and the Jere Abbott Acquisitions Fund, 2016.189

Four People 1953–54. Oil on Masonite; 60.9 x 60.9 cm. The Cleveland Museum of Art, Seventy-fifth anniversary gift of the artist, 1991.310



carpentry, and frame carving—he remained steadfastly dedicated to his career in art. This perseverance paid off, for by the decade's end, exhibitions of his work were drawing attention and praise from several leading critics and fellow artists.

The current exhibition's title, *Brand-New & Terrific*, derives from Katz's early manifesto announcing his intentions to invigorate traditional artistic subject matter. Creating work at a time when abstract painting dominated the art scene, Katz forged an ingenious way to wed abstraction with recognizable imagery by paring down his compositions to their fundamental elements. In retrospect, these works prefigured the subsequent development of Pop Art.

Two featured oil paintings suggest Katz's variety of approach and evolution of style during this crucial juncture. *Blueberry Field* from 1955, a Maine landscape rendered with painterly patches of bright color, acknowledges the influences of contemporary Abstract Expressionists such as Jackson Pollock and Willem de Kooning, who placed a premium on gestural brushwork. In *Bather*, a 1959 composition, Katz presents Ada del Moro—his recently wedded wife and destined frequent muse—in an astonishingly reductive image that forsakes extraneous detail for areas of bold, emphatically flat monochrome, including a large area of blue that merges sea and sky. Gestural applications of paint are noticeably absent; instead, undifferentiated shapes with hard-edged outlines echo the artist's forays into collage, an important medium he had mastered just a few years earlier.

During the summer of 1954, Katz produced his first collages, small landscape and still-life compositions constructed from cut and pasted sheets of

hand-watercolored or commercially dyed paper. These works, demonstrating the artist's extraordinarily deft handling of a razor blade, were created during evenings after long days of painting. One early example from about 1954–55 is *Wildflowers in Vase*, a sprightly image of multicolored blooms in

Katz forged an ingenious way to wed abstraction with recognizable imagery.

a taupe vessel perched on a tabletop. Intimate and delicate, such collages countered the aggressive monumentality and lack of restraint characterizing much abstract painting at the time. Eventually their modest, spare arrangements of form would impact Katz's work in oil, so vividly apparent in *Bather*.

Near the end of the 1950s, Katz invented his freestanding or wall-mounted cutouts, revolutionary blendings of painting and sculpture that were initially referred to as "flat statues." These hybrid, ambiguous works—not quite fully two-dimensional or three-dimensional—have generated much scholarly discussion throughout the ensuing years. They originated through Katz's dissatisfaction with the background of an oil painting currently in process. To remedy, he impulsively reached for a pair of

FAR RIGHT

Impala 1968. Oil on canvas; 182.9 x 276.9 cm. The Cleveland Museum of Art, Mr. and Mrs. William H. Marlatt Fund and Gift of the Eppler Family Foundation and Agnes Gund, 1983.68



scissors and detached the figure, subsequently affixing it to a wood backing. Thus launched a significant series whereby Katz painted directly on a plank of wood—or, in subsequent decades, a sheet of aluminum—only to excise the image with an electric saw. *Frank O'Hara* from 1959–60, among the first of these cutouts, depicts the critic, curator, and poet who was one of the artist's earliest advocates.

Katz has a long association with the Cleveland Museum of Art, reflected in his generous gift of *Four People*, a pivotal early work of 1953–54, in honor of the museum's 75th anniversary in 1991. During an early phase in the 1950s, Katz studied amateur black-and-white photographs in order to analyze their visual cues. This process energized him to paint broadly, while blocking out forms, adding colors, and omitting details—all in the service of augmenting the pictorial flatness and stillness he admired so much in the original source material. *Four People* is among the finest of these early photo-based paintings, and because of its high degree of abstraction it uncannily anticipates the reductive portraits he produced later in the decade.

As a postscript to *Brand-New & Terrific*, an additional gallery highlights later works by Katz from the museum's permanent collection. Dating to the 1960s



and '70s, these objects are anchored by *Impala* from 1968, a monumental canvas occasioned by a drive through the mountainous landscape of Utah. The painting's point of view approximates a driver's quick sideways glance, showing us the profile of Ada del Moro immersed in thought as she sits next to Katz in the titular Chevrolet. Also featured are six prints by Katz in various media—incorporating portraiture, landscape, and still life—demonstrating the great extent to which the artist's work from the 1950s informed his subsequent career. 🏠

Frank O'Hara 1959–60. Oil on wood; 152.4 x 38.1 cm. Courtesy Robert Miller Gallery

All works by Alex Katz (American, b. 1927). Art © Alex Katz / Licensed by VAGA, New York, NY



Wildflowers in Vase c. 1954–55. Collage with cut and watercolored paper; 27.9 x 21.3 cm. Collection of the artist

Reeds and Geese

A brief tour of George Gund III’s bequest of Japanese art

EXHIBITION
Reeds and Geese:
Japanese Art from the
Collection of George
Gund III
May 21–September 3
Kelvin and Eleanor Smith
Foundation Exhibition
Gallery

Hanshan and Shide
mid-1500s. Shikibu Terutada
(Japanese, active mid-1500s).
Muromachi period (1392–
1573). Fan-shaped painting
mounted as a hanging
scroll, ink and gold on paper;
mounted: 124.2 x 68.4 cm;
painting: 25 x 49.7 cm. Gift
from the Collection of George
Gund III, 2015.592

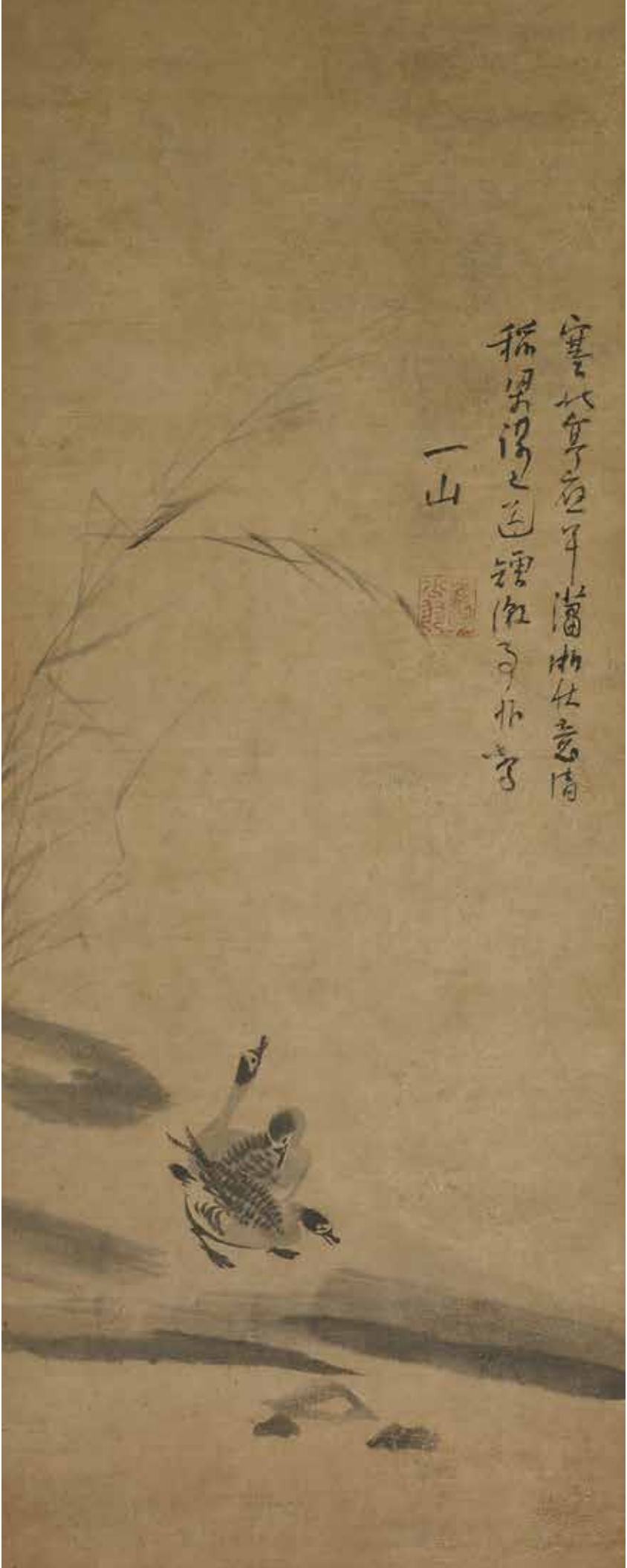
Presented through the lens of connoisseurship and collecting history, the special exhibition *Reeds and Geese*, opening this spring, showcases the diverse body of Japanese ink paintings among the collection bequeathed by George Gund III. Visitors can explore three galleries, each emphasizing a different aspect of medieval Japanese art and culture.

The exhibition begins in the south of Japan with works associated with the artist Sesshū Tōyō (1420–1506) and the Unkoku school of painters in Yamaguchi Prefecture at the tip of the country’s main island of Honshū. It also visits Dazaifu in the southern island of Kyushu, the place of exile of courtier Sugawara Michizane (845–903), the famed but doomed man of letters whose legend became a popular theme for later Japanese artists. Here paintings and ceramics for tea exemplify artists’ active engagement with Chinese and Korean culture. The second room moves to Kyoto in the west, where visitors encounter the titular painting *Reeds and Geese*, a modest but deeply important ink painting inscribed by the Chinese Chan (Zen) monk Yishan Yining (1247–1317) between 1314 and

Sinéad Vilbar
Curator of
Japanese Art

1317. The work’s presentation evokes how participants in a most special tea gathering might have enjoyed it. The third room pays homage to the mighty Kano school of painters who were active across the country, with major practitioners of the house style in both the east and west. One of the exhibition’s themes is the importance of housing and presentation to the appreciation of Japanese art, especially in the context of tea culture. Japanese paintings and ceramics often are exquisitely costumed and adorned in textile and wood, with texts in a variety of forms proclaiming their cultural value.


The production of Japanese ink paintings such as those collected by Gund began within the walls of Zen monasteries in Kamakura in the east and Kyoto in the west of the main island of Honshū, and Hakata on the island of Kyushu in the south. It later flourished in these centers and beyond, including Yamaguchi at Honshū’s southwestern tip, Odawara in the island’s east, and even into the north in places such as Fukushima. First introduced to Japan from China as early as the 700s, ink painting truly began with the arrival of Chinese Buddhist monks in



Reeds and Geese c. 1314–
17. Inscription by Yishan
Yining (Chinese, 1247–1317).
Japan, Kamakura period
(1185–1333). Hanging scroll,
ink on paper; mounted:
158.5 x 42.2 cm; painting:
80.4 x 32.2 cm. Gift from the
Collection of George Gund
III, 2015.464

the 1200s. Calligraphies, ink figure and landscape paintings, and ink paintings inscribed with poems thrived in the gift-giving culture of Japan’s ruling elites in the 1300s through 1500s. From then onward, tea culture provided a setting where prized calligraphies and paintings could be appreciated along with specially selected works in stoneware and porcelain, or metal and lacquer.

In the 1600s, artists, authenticators, collectors, scholars, and tea masters—none of these categories mutually exclusive—began to categorize and catalogue their cultural heritage. Inspired in part by the inventories and aesthetic judgments recorded in the documents of Buddhist temples and the shogunal collection from the mid-1300s to early 1500s, those engaged in the process of writing Japan’s collecting history and art history left their marks in tangible ways. They created special boxes to house and protect works of art, using ink or sometimes golden lacquer to write titles and artists’ names in beautiful script on the boxes or sometimes on the backs of the mountings of the works themselves. They also wrote and deposited in the boxes short assessments of authenticity. To protect boxes inscribed with titles written by eminent men, textile or paper coverings, and even new outer boxes, were fashioned. Textiles for wrapping a particular work and its boxes, like the silk brocades used in the mountings of calligraphies and paintings, were carefully chosen to convey a particular message about the art inside—much like a tuxedo or a deliberately distressed pair of jeans might do for a person today. The exhibition shows how this practice, which continues into the present, can serve as an important window into a work’s provenance.

While all the paintings in the exhibition are medieval, and the ceramics shown from the Gund collection date up to the 1500s, the tea ceramics on view from the permanent collection extend to the present and include many works not seen by visitors since before the completion of the museum’s Asian galleries. Among the highlights from this group are a large tea storage jar by Nonomura Ninsei (active c. 1646–94), two porcelain tea caddies by Aoki Mokubei (1767–1833), and a tea bowl by Yoshida Yoshihiko (b. 1936). 

A New Look

Stroll with the curators through the reinstalled contemporary galleries

The contemporary galleries reopened in late February after undergoing a complete reinstallation. Visitors will discover new and insightful groupings of artworks from the permanent collection, including many recent acquisitions and longtime favorites such as Anselm Kiefer’s *Lot’s Wife*, along with several important loans. We aim to rotate the contemporary galleries regularly so that they reflect both the quickly evolving nature of the collection and the changing aspect of the world around us.

The reinstalled galleries showcase works that are new to the collection, either never before shown or originally part of various special exhibitions. For example, on view for the first time is David Hammons’s *Basketball Drawing*, an exemplary work by a leading African American artist, given by Agnes Gund in honor of LeBron James’s return to Cleveland. In that same gallery off the corridor (229A), visitors will instantly notice a mesmerizing large-scale video projection by Oliver Laric, a young Austrian artist. This work joins the collection’s small yet growing contingent of new-media works. The video animates the

Reto Thüring
Curator of
Contemporary Art

Beau Rutland
Associate Curator of
Contemporary Art

entire gallery, complementing and engaging with the adjacent Haim Steinbach shelf sculpture. Both works trace how recognizable images and forms throughout time and different global contexts seamlessly morph into one another.

Nearby, Richard Diebenkorn’s incredible painting from his *Ocean Park* series is paired with a seductive painting by Jo Baer, an under-represented artist who helped pioneer minimalism. Displayed on a plinth are several sculptures by Damián Ortega that evoke biological forms and creatures. After creating them using ordinary tools, Ortega transformed them into surreal shapes with plaster. An accompanying sculpture by Gabriel Orozco also evokes human influence on the natural world; acquired in 2009, the work is on view for the first time.

In the next gallery (229B) is a rather unconventional work, Anicka Yi’s *The Washing Away of Wrongs*, an interactive piece that engages our senses of sight, smell, and touch. Visitors may remember a similar work by Yi in her debut museum



New Dialogue Joining collection favorites by Andy Warhol and Claes Oldenburg are sculptural works by Haim Steinbach and Rachel Harrison and a video projection by Oliver Laric.

exhibition at Transformer Station. This spring she will have a solo show at the Guggenheim and participate in the 2017 Whitney Biennial. The Contemporary Art Society’s gift of this work to the CMA collection was indeed prescient.

On another wall in the same gallery is a monumental and beautifully intricate painting by Cleveland Institute of Art alumna Dana Schutz. An exhibition of her new paintings and sculptures will debut at Transformer Station on September 1.

The Schutz painting is on loan from a private collection; we occasionally borrow specific artworks for the contemporary galleries to complement or enhance particular works or groupings from the collection. Another example is the stunning double portrait by Maria Lassnig, one of the most influential female painters of the past half




Dazzling Loans Works by Cleveland Institute of Art alumna Dana Schutz and influential painter Maria Lassnig were lent by private collectors to enhance the new presentation.

century, which was generously lent by the artist’s estate. Lassnig’s work speaks beautifully to a suite of exuberant portraits and social scenarios, including *Heritage* by Wadsworth Jarrell, one of the museum’s most recent acquisitions and another significant touchstone in our collection of works by African American artists.

The final gallery (229C) is notable not just for the return of the Anselm Kiefer painting *Lot’s Wife*, but for the way in which all of the works there speak to fraught themes such as the fragility of the human body. In contrast to earlier installations in which the Kiefer was hung independently, it’s now ensconced within the supporting context of works by Georg Baselitz and Mark Grotjahn. Together, they offer a compelling narrative of painting’s evolution over the past four decades. Other deliberately chosen works



by Lee Bontecou, Chaim Soutine, and Robert Gober make this gallery as much about the history of art as it is about political and social issues. 

Fraught Themes Intense works of art share a thematic undercurrent with Anselm Kiefer’s chilling *Lot’s Wife*.

Abstraction, Quiet to Loud Agnes Martin, Jack Whitten, Gerhard Richter



ArtLens Gallery

Gallery One’s equally innovative successor opens in June

ArtLens Gallery: A gift of the Maltz Family Foundation

Prototyping Interactive games in ArtLens Exhibition augment visual literacy skills, providing an experience in which visitors can learn more about composition, gesture, expression, purpose, and symbols.

The Cleveland Museum of Art’s Gallery One, an ambitious project that shone the international spotlight on the CMA, has been used as a case study in multiple publications and as a prototype for museums worldwide. Over the past four years we’ve gathered information by interviewing visitors, tracking usage, and evaluating the effectiveness of each gallery component, a process that has helped us understand exactly how digital interactivity can be used to engage and to educate. This information underpins ArtLens Gallery, the next iteration of our interactive, intergenerational learning space that melds art and the latest technology in compelling and innovative ways to enrich and inform the museum experience.

Three years ago the museum introduced ArtLens, the ingenious smartphone application that brought Gallery One’s integration of art and technology to a handheld device, using responsive navigation to

Jane Alexander
Chief Information
Officer

help visitors find and learn about works of art throughout the museum galleries. The concept proved so compelling as a metaphor for exploration and discovery that the museum is now integrating all of its technological and interactive initiatives under the ArtLens name. The new ArtLens Gallery comprises ArtLens Studio (formerly Studio Play), ArtLens Exhibition (the central area featuring real works of art from the collection), ArtLens Wall (formerly the Collection Wall), and ArtLens App.

The ArtLens Exhibition space, closed for renovation this spring, reopens in June with a new configuration that eliminates competition for visitors’ attention between the digital and the physical by intertwining the experiences. Rather than positioning touchscreens in front of the artworks, ArtLens Exhibition will reverse the digital experience with the artworks positioned prominently in the foreground. These 20 works of art, representing artistic production from around the world, mirror the diversity of the museum’s collection and include familiar works such as Frans Pourbus’s *Portrait of King Louis XIII of France*, Stephan Balkenhol’s *Standing Man*, and Edgar Degas’s *Frieze of Dancers* juxtaposed with large-scale contemporary works like Pae White’s monumental tapestry *Smoke* and Frank Stella’s large aluminum sculpture that seems to hover as if weightless.

The new interactive games in this space augment visual literacy skills by teaching visitors about composition, gesture, expression, purpose, and symbols, thus inspiring them to look at works again with a new understanding. Transitioning away from the touchscreen technology of Gallery One, these interactives respond seamlessly to body movement as the visitor approaches artworks, immersing the user in the experience. This is not technology for technology’s sake, but rather keeps the focus of the visitor on the artwork—a thoughtful approach that makes the technology uniquely unobtrusive and strengthens the connection between visitors and the art in the process. Visitors first approach and engage with the art object, then activate the projections in the background. By participating in a variety of games in each ArtLens Exhibition interactive, developed with input from a cross-collaborative museum



JAMES ENGELMANN



Renderings Computer-generated views of the new ArtLens Gallery

Eye Tracking The eye-tracking interactive uses cutting-edge technology to follow a visitor’s gaze as they observe an object, tracing a map of where they looked and comparing it to both the artistic intention and the behavior of other visitors.



Game Technology Building on the success of ArtLens Studio, the new interactives in ArtLens Exhibition are touchscreen-free, motion-detecting projections located behind the artworks. Projections respond seamlessly to visitors’ motion and gesture.



ArtLens Studio: A gift of PNC

CRASH PARTY

For the tech savvy, the early adapters, the social media experts, or just the curious—be the first to experience ArtLens Exhibition in June. Email galleryone@clevelandart.org, subject line “Crash Party.” Space is limited.

Updated Map The CMA’s award-winning ArtLens collection app has been reengineered to download in less than a minute, take up less memory, and connect seamlessly to the ArtLens Wall with Bluetooth.

ArtLens App: A gift of Swagelok
Additional generous support from the Char and Chuck Fowler Family Foundation

team, visitors engage and have fun while gaining important skills to strengthen their understanding of the art. Armed with these new tools and information, and infused with increased enthusiasm and confidence, visitors can personalize their connection to the museum’s collection.

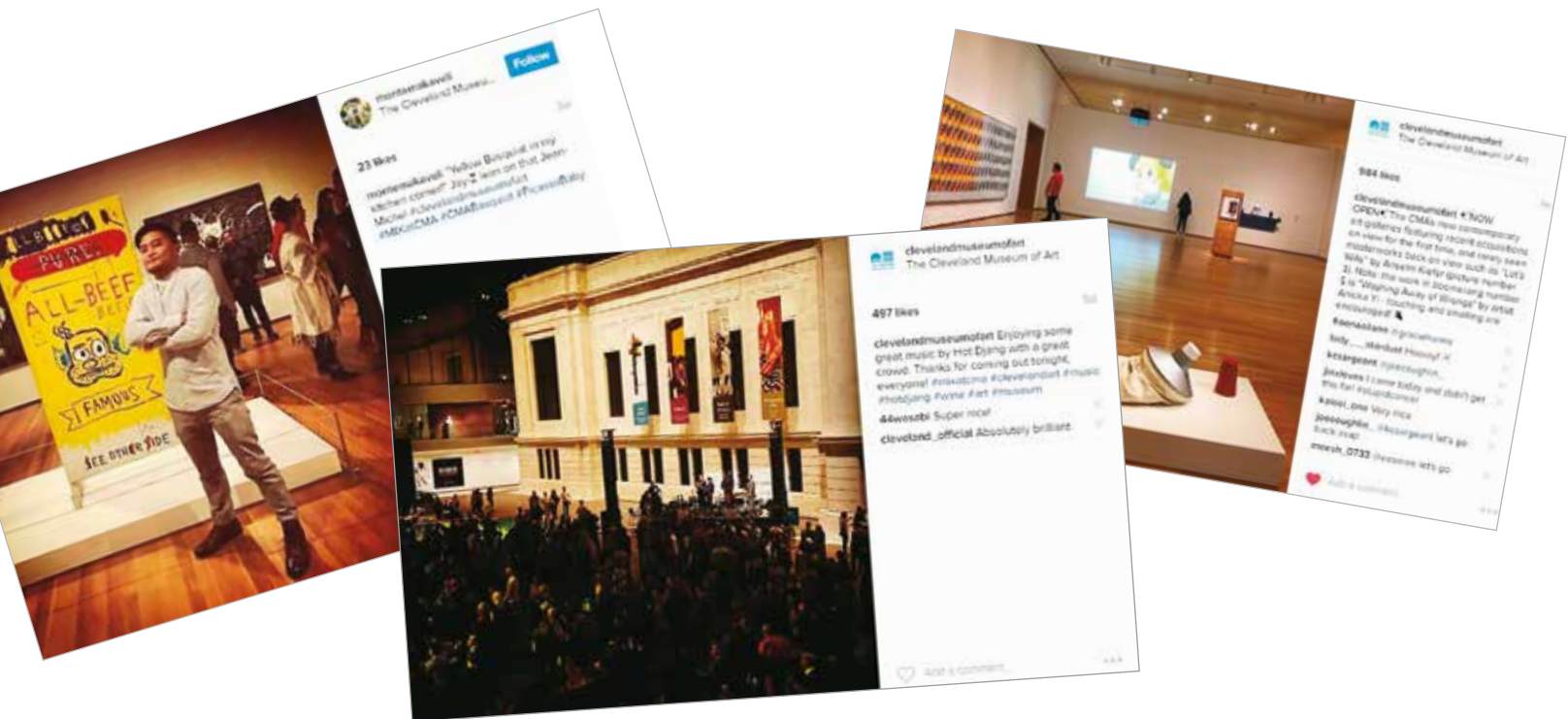
One of the 16 new games in ArtLens Exhibition uses eye tracking to reveal a visitor’s areas of focus on an artwork. Visitors can see whether they tend to identify distinct geometric compositions within a painting, examine foreground over background, or focus on certain details over others. The visitor can create an eye-tracking map over the artwork that will be compared to the artistic intention, as well as the results of other visitors. This is just one of the innovative ways the museum is testing and implementing new technology to encourage visitors to look closer at artworks and gain a deeper understanding of how they interact with art.

Each component of ArtLens Gallery serves as a launching point for visitors, whether casual attendees, intergenerational families, or lifelong art lovers, to engage with art and connect with the collection in a new and dynamic way. We look forward to debuting this new iteration of Gallery One as ArtLens Gallery, and to unveiling ArtLens Exhibition on Solstice weekend this June. 🏠



What's Trending

Follow the museum on social media



About 1.2 billion people use Facebook every day, while 600 million use Instagram and 313 million use Twitter; you know it's true because you see them doing it.¹ From people commuting to work on the train hunched over their smartphones to couples ignoring each other in favor of notification bleeps on date night, social media is firmly entrenched in daily life. In fact, a Nielsen report states that Americans ages 18 to 34 spend about 25 hours on social media each month, while Americans ages 35 to 49 spend just under 28 hours.² Having a voice across these platforms benefits the Cleveland Museum of Art. Social media allows the museum to reach not only you, our members, but a worldwide audience, cultivating awareness and appreciation of the arts.

Through social media channels we're able to speak directly to and engage with our audience, sharing everything the museum has to offer. From special exhibitions and gallery talks to concerts, tours, and films, something is always going on here.

Unable to attend MIX on Friday night? Check Instagram to see images posted in real time from the event. Want to see behind-the-scenes previews of an upcoming special exhibition or the latest

Caroline Guscott and **Christopher Moore**
Communications and Marketing

round of newly acquired artworks? Visit us on Facebook and Twitter where we share details about breaking news and daily life at the museum.

Our social media channels are not only a source for sharing up-to-date information, but also a place for conversation. Perhaps you're interested in what people are saying about the exhibition *Brand-New & Terrific: Alex Katz in the 1950s*? Simply search the hashtag #CMAkatz across Facebook, Twitter, or Instagram for posts on the show—from both the CMA account and visitors.

Follow us on social media and watch the pages of Cleveland Art for updates.

Facebook: Facebook.com/ClevelandMuseumofArt
Twitter: @ClevelandArt
Instagram: @ClevelandMuseumofArt

NOTES

1. Facebook: <http://newsroom.fb.com/company-info>. Instagram: <https://instagram-press.com/2016/12/21/600-million-and-counting>.

2. <https://www.nytimes.com/2017/01/27/technology/millennial-social-media-usage.html>.



#CMAonthemove Instagram Contest

The museum's dynamic permanent collection is always changing. To see images of new works on view and works on loan to other museums, simply search the hashtag #CMAonthemove on Instagram. To spread the word about #CMAonthemove, we ran a contest in which visitors took photos of artworks and posted them to their Instagram accounts using the hashtag. Here's what our contest winner, Kendra Philon, has to say about the museum.

What do you do for a living?
I work for Meaden & Moore where I'm a senior manager in the assurance department and a CPA, a.k.a. (to some) a boring accountant.

How did you learn about the #CMAonthemove contest?
I saw it on the museum's Instagram page. I follow the museum on both Instagram and Facebook.

What inspired you to participate?
My sense of adventure and love of scavenger hunts. As soon as I saw the post, I texted my boyfriend the message and said, "We're going up to the museum next week!"

What have you learned about the museum from participating in this contest?
I learned about the west wing, specifically Indian art. Honestly, that is the only section of the museum I had never visited.

What are your favorite pieces?
I've always had a love for the Indian culture. So when the #CMAonthemove contest "exposed" this section of the museum to me, I was thrilled. The bronze Vajrapani from Kashmir India that was included in the contest is one of the museum's most beautiful objects. I also always stop and look at the mosaic prayer niche in gallery 116 every time I visit.

What does the museum mean to you?
The CMA is a place I can visit on a weekend afternoon, clear my thoughts from the hectic work-week and the constant buzzing of my phone from social media posts, and find the beauty in art that may not be so pretty at first glance. The CMA is a place where I can kick back, listen to some music, and dance my cares away on a Friday night. The CMA is also a place where I can sit and have a well-crafted Old Fashioned from Andrew at the Provenance bar and share some laughs with my boyfriend. 🍷🍷

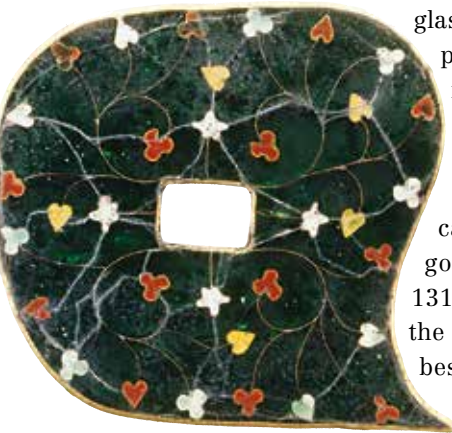


A Gem of an Enamel

Take a closer look at a tiny 13th-century plaque from Paris

GALLERY 106C
Quatrilobed Plaque
1280–1300. France, Paris.
Gold, cloisonné, and translucent enamel; 4.8 x 4.8 cm.
The Mary Spedding Milliken Memorial Collection, Gift of William Mathewson Milliken, 1932.537

BELOW
Foliolite Plaque from the Reliquary Bust of Saint Louis 1299–1306. Guillaume Julien (French, active 1281–1316). Gold and enamel; 2.8 x 3.2 cm. Bibliothèque nationale de France, Cabinet des Médailles, inv. no. 56.333



RIGHT
Reliquary Cross 1008. Byzantine with later additions. Gold, precious stones, pearls, glass paste, and enamel. Tournai Cathedral, Tournai, Belgium, lost 2008

This rare quatrilobed (four-lobed) plaque exemplifies the enameling technique known as *émail de plique*. Here the enameling consists of opaque hearts, clovers, rosettes, and leaves in white, red, blue, and yellow connected by golden vines and arranged against a field of magnificent translucent emerald green.


Highly prized, *émail* (plural: *émaux*) de plique is related to *plique-à-jour*, a virtuoso enameling technique that is difficult to master and execute. The technique used here resembles cloisonné enamel, in which silver or gold wires are soldered or adhered to the surface of a metal object to form compartments (*cloisons* in French). These compartments are then filled with enamel paste and fired in a kiln. Cloisonné uses opaque enamels; in contrast, *plique-à-jour* uses transparent enamels, and when done without a back plate resembles miniature stained glass windows. Although the *émaux de plique* have back plates, the design elements rest on a translucent background.

Widely popular during the late 1200s in Paris, *émail de plique* became synonymous with the French goldsmith Guillaume Julien (1256–1316), who worked for French king Philip the Fair (reigned 1285–1315). Julien's best-known enamels decorated a reliquary bust of Saint Louis, now lost, commissioned by Philip the Fair in 1306 for the royal relic chapel of Sainte-Chapelle in Paris. Although the reliquary no longer exists, a preserved enamel plaque in the shape of a *foli-ole*, or leaf, illustrated here, is said to be part of the orphrey, or ornamental border, of the original figure. This plaque bears a striking resemblance to the Cleveland plaque in the superiority of its execution and design composition, linking Cleveland's plaque with Guillaume Julien. However, an attribu-

Amanda Mikolic
Curatorial Assistant in
Medieval Art

tion to Julien's workshop is problematic. The design of vines differs between the two objects, for example, and Julien was not the only artisan to produce *émaux de plique* at court. Records from around 1300 mention other Parisian goldsmiths working for the king and the basilica of Saint Denis as producing precious objects adorned with similar enameled plaques.

Small plaques such as Cleveland's were often prepared in advance to be attached as decorative elements to other works, including reliquaries, crosses, and chalices, or even sewn into precious fabrics. Of the few plaques surviving in situ, the majority adorn reliquaries alongside gems and semiprecious stones. Given this plaque's precise shape, it is certain to have been created for a specific commission.

Even at the time of their manufacture, these luxurious plaques, used to decorate exquisite sacred objects, were highly prized. Only a handful from the Parisian workshops remain, most of them separated from their original vessels. Although diminutive in size, Cleveland's enamel is worth a closer look. Its dimensions belie its importance and rarity. 



Solstice, June 24

Tickets on sale for members
May 1, 9:00 a.m.
Online and by phone only



Solstice

Sat/Jun 24, 8:00 p.m. – 1:00 a.m. Tickets go on sale to CMA members May 1 at 9:00 a.m. online and by phone (no walk-up sales); nonmembers (if available) May 2 at 9:00 a.m.

Visit clevelandart.org/solstice for the latest information.

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INTERCONTINENTAL
CLEVELAND



GREGORY M. DONLEY

Parade the Circle, June 10

Parade the Circle Sat/Jun 10, 11:00–4:00. Parade at noon. This year’s parade theme is *Collage, a composition of often disparate elements collected and altered to complete a vision*. Guest artists join Greater Cleveland artists, families, schools, and community groups for the 28th annual parade. This year’s parade route begins at the museum parking deck and ends by turning into Wade Oval in front of the museum, moving counterclockwise and traveling the same streets as in years past. See clevelandart.org/parade for details. The museum presents Parade the Circle. University Circle Inc. presents Circle Village (activities, entertainment, and food) on Wade Oval from 11:00 to 4:00. For information on Circle Village, visit universitycircle.org. Join the parade for \$5/child or student and \$10/adult. No written words, logos, motorized vehicles (except wheelchairs), or live

animals allowed. To be listed in the printed program, register by Sunday, May 21. For parade wristbands and privileges, register by Tuesday, June 6. Register for all workshops or for the parade during any listed workshop. For more information, call Stefanie Taub at 216-707-2483 or email commartsinfo@clevelandart.org. **Musicians Wanted** Calling on musicians to join the parade. Parade with your own longstanding or newly formed group; all are welcome, from professionals to weekend amateurs. Visit clevelandart.org/parade or email commartsinfo@clevelandart.org for more information. **Volunteers** Many volunteers are needed. Help at workshop sessions, distribute posters and flyers, or fill one of the dozens of jobs on parade day. Call the volunteer office at 216-707-2593 or email volunteer@clevelandart.org for more information.

Parade sponsored by United

The Workshop Tent

Parade the Circle’s public workshop tent, more than 110,000 cubic feet of creative space, arises in the CWRU School of Law parking lot off East Boulevard on May 1. Over the following weeks, the energy builds as a team of nearly 40 artists work side by side with a few hundred Clevelanders to develop the imaginative spirit that is the parade. Our team is there to nurture and support all manner of artistic expression. Everyone is welcome to participate or to simply wander through the tent and become immersed in the creative process. The atmosphere is peaceful during the first two weeks, punctuated with great bursts of activity during the week-end workshops. Artists and community members brainstorm, draw, and test prototypes. The energy surges on Stilt Weekend, May 13 and 14, as dozens of new *moko jumbies* try out their tall legs. By Memorial Day we are on the home-stretch. Tall things are everywhere. Painting and costume detailing are in full swing. Stop by to see artists at work, participate in workshops, or learn how to dance on stilts. But be sure to come back June 10 for the parade at noon and the festivities at Circle Village.

Robin VanLear
Director of
Community Arts

Parade Workshops Fri 6:00–9:00, Sat 1:30–4:30, and Sun 1:30–4:30, beginning May 5 and continuing until the parade. Artists help you make masks, costumes, and giant puppets for your parade entry. A workshop pass (individuals \$75; groups up to four people \$200, each additional person \$50) covers all workshops and includes parade registration. Open to all ages; children under 15 must register and attend with someone older. Group rates and scholarship assistance available.

Special Parade Workshops in Stilt Dancing A free drop-in *Stilt Weekend* is open to all. Sat–Sun/May 13–14, 1:30–4:30. Workshop passholders have priority; children must be at least 10. Passholders without stilts may order them *only* during Stilt Weekend: \$75–\$90. Participants may keep stilts after safety training. Learn stilt safety and the art of dancing on stilts at special *Stilt Dancing for Paraders* workshops on Sat–Sun/May 20–Jun 4, 1:30–4:30; free with workshop pass.



JESSE BRINEHART



DEBORAH SMALL

Brandee Younger and Courtney Bryan

A fearless and versatile talent, harpist Brandee Younger delivers a consistently fresh take on the ancient instrument as an educator, event curator, performer, and leader of the Brandee Younger Jazz Harp Quartet. Known for expressive interpretations of traditional harp repertoire as well as her continued work with a diverse cross section of musical talents, Younger has shared stages with jazz leaders and popular hip-hop and R&B titans including Ravi Coltrane, Pharoah Sanders, Jack DeJohnette, Reggie Workman, Common, John Legend, and Lauryn Hill. Courtney Bryan, a native of New Orleans, is “a pianist and composer of panoramic interests” (*New York Times*) whose music is in conversation with various genres including jazz and experimental music as well as traditional gospel, spirituals, and hymns. Bryan holds academic degrees from Oberlin Conservatory, Rutgers University, and Columbia University. Following postdoctoral work at Princeton, she was hired at Tulane University in 2016. The evening’s program revolves around compositions by Alice Coltrane and by Younger.

Thomas Welsh
Director of
Performing Arts

Brandee Younger and Courtney Bryan Wed/May 10, 7:30, Gartner Auditorium. \$33–\$45, CMA members \$30–\$40.

Free Music

CIM/CWRU Joint Music Program Wed/May 3, 6:00. Concluding its sixth season, the popular series of monthly hour-long concerts features young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University’s early and baroque music departments. Programs announced the week of the performance at cma.org/CIM. Free; no ticket required. Performing Arts supported by Medical Mutual and the Musart Society. **CMA Ohio City Stages** Kick off summer with Solstice and then join us for another season of free, open-air block parties in front of Transformer Station in Ohio City on Wednesday evenings in July. Details to be announced at cma.org/ohiocitystages.

MIX

MIX is for adults 18 and over. \$10/\$15 at the door. CMA members free. **MIX: Model** Sat/May 6, 6:00–10:00. This is a special Saturday MIX where fashion meets interior design when the International Interior Design Association’s Product Runway fashion show returns to the museum. Product Runway challenges designers to create couture ensembles from decor and industrial materials. **MIX: Terrific** Fri/Jun 2, 6:00–10:00. Explore the innovative portraits, still lifes, and landscapes of artist Alex Katz in the exhibition *Brand-New & Terrific: Alex Katz in the 1950s*. Enjoy music, drinks, and art activities inspired by the artist’s work, and take a tour of American art ranging from colonial to contemporary. Supported by Great Lakes Brewing Company



Cézanne et moi Zola and the painter

Documentarian: Five Films by Frederick Wiseman

This year marks Frederick Wiseman’s 50th year as a documentary filmmaker. The foremost chronicler of America’s institutions, Wiseman has made 40 feature-length movies—among them such eye-opening works as *Juvenile Court*, *State Legislature*, *Domestic Violence*, *Public Housing*, *Basic Training*, *The Store*, *Ballet*, and *Zoo*. Trained as a lawyer, Wiseman employs a modus operandi that involves selecting a subject and location, planting himself there with a small crew, and shooting hours and hours of footage as unobtrusively as possible. When filming ends, he edits his raw material down to a manageable length and shapes it into something both dramatic and poetic. Wiseman’s immersive, “you are there” approach forgoes voice-over narration, interviews, and on-screen statistics and explanatory texts. Viewers must make up their own minds about what they see.

In February, Wiseman was awarded an honorary Oscar for his life’s work. This June, we celebrate the start of his sixth decade as a moviemaker with a look back at five of the early masterpieces that established his exalted reputation. Included is a new 50th-anniversary restoration of his electrifying, long-suppressed debut film, *Titicut Follies*.

John Ewing
Curator of Film

50TH ANNIVERSARY

Titicut Follies Sun/May 28, 1:30. Fri/Jun 2, 7:00. The director’s debut film, controversially banned for 20 years, is an unflinching exposé of Massachusetts’s Bridgewater State Hospital for the criminally insane. (USA, 1967, 84 min.)

High School Sun/Jun 4, 1:30. Wiseman’s second documentary is a frank, often funny, fly-on-the-wall look at the daily activities within Philadelphia’s Northeast High School. (USA, 1968, 75 min.)



Titicut Follies Wiseman’s first

Hospital Sun/Jun 11, 1:30. Take a look inside East Harlem’s Metropolitan Hospital Center, mostly the emergency ward and outpatient clinic. (USA, 1970, 84 min.)

Law & Order Sun/Jun 18, 1:30. Kansas City policemen perform multiple roles—as law enforcers, maintainers of order, and social workers. (USA, 1969, 81 min.)

Welfare Sun/Jun 25, 1:30. The staggering challenges that confront welfare workers are vividly brought to life in this empathetic epic. (USA, 1975, 167 min.)

New and Recent Films

ART DOC DOUBLE FEATURE!

Wed/May 3, 6:45. Two films about groundbreaking American painters.

What about Style? Alex Katz: A Painter’s Painter Directed by Heinz Peter Schwerfel. The artist who is the subject of a current CMA exhibition is captured in his Maine studio and in his SoHo flat. (Germany, 2008, 56 min.)

Everybody Knows . . . Elizabeth Murray Directed by Kristi Zea. The late painter who balanced her career with family life is revealed via interviews, archival film clips, and journal entries read by Meryl Streep. Cleveland premiere. (Italy/USA, 2016, 60 min.)

Cézanne et moi (Cézanne and I) Fri/May 5, 7:00. Sat/May 6, 1:30. Sun/May 7, 1:30. Directed by Danièle Thompson. Painter Paul Cézanne and novelist Émile Zola were schoolboy pals who became artistic titans of 19th-century France. This new historical drama charts their lifelong, sometimes strained friendship. (France, 2016, 117 min.)

Alone in Berlin Wed/May 10, 7:00. Fri/May 12, 7:00. Directed by Vincent Perez. With Emma Thompson, Brendan Gleeson, and Daniel Brühl. When their only son is killed in battle, a working-class couple in 1940 Berlin surreptitiously begins a ferocious anti-Hitler campaign. Inspired by a true case. Cleveland theatrical premiere. (UK/France/Germany, 2016, 103 min.)

The Daughter Sun/May 14, 1:30. Wed/May 17, 7:00. Directed by Simon Stone. With Geoffrey Rush, Sam Neill, and Miranda Otto. This star-studded adaptation of Henrik Ibsen’s *The Wild Duck* tells of a grown son who comes home for his father’s

Films show in Morley Lecture Hall and admission to each program is \$9 (Wiseman films \$10); CMA members, seniors 65 & over, students \$7.



The Daughter Ibsen Aussiefied

next wedding, only to uncover a buried secret that shatters two families. Cleveland theatrical premiere. (Australia, 2015, 96 min.)

Alive and Kicking Fri/May 19, 7:00. Sun/May 21, 2:30. Directed by Susan Glatzer. The history, culture, and worldwide resurgence of swing dancing is examined in this lively new documentary. Cleveland theatrical premiere. (Sweden/USA, 2016, 88 min.)

Keep Quiet Wed/May 24, 7:00. Fri/May 26, 7:00. Directed by Sam Blair and Joseph Martin. Csanád Szegedi, a Holocaust denier and vice president of Hungary’s anti-Semitic, far-right extremist party, does a singular about-face when he discovers that his maternal grandparents were Jewish. Cleveland premiere. (UK/Hungary, 2016, 90 min.)

In Dubious Battle Wed/May 31, 6:45. Directed by James Franco. With Franco, Nat Wolff, Robert Duvall, Josh Hutcherson, Selena Gomez, Bryan Cranston, and Ed Harris. In this all-star Steinbeck adaptation set in Depression-era California, an idealistic activist urges apple pickers to strike for higher wages and better working conditions. Cleveland theatrical premiere. (USA, 2016, color, Blu-ray, 114 min.) *Screening co-sponsored by the United Labor Agency; card-carrying union members \$7.*

Stefan Zweig: Farewell to Europe Man without a country

follows one class of students, ages 11 to 15, as they adapt to a new land. Cleveland premiere. (France, 2013, 94 min.)

Sacro GRA Wed/Jun 21, 7:00. Fri/Jun 23, 7:00. Directed by Gianfranco Rosi. Inspired by Italo Calvino’s novel *Invisible Cities*, *Sacro GRA* captures colorful individuals who live and work in the shadow of the Grande Raccordo Anulare, the major highway that encircles Rome. Cleveland premiere. (Italy/France, 2013, 93 min.)



Scott Freiman Beatle banter

Deconstructing the Beatles’ Revolver Wed/Jun 7, 7:00. Beatles expert (and frequent CMA guest) Scott Freiman takes viewers into the studio as the Fab Four create their seminal 1966 album that some regard as the best ever. Rare audio and video clips elucidate classic tracks like “Eleanor Rigby,” “Yellow Submarine,” and “Tomorrow Never Knows.” (USA, 2017, 95 min.)

Deconstructing the Beatles’ Sgt. Pepper Fri/Jun 9, 7:00. Musicologist Scott Freiman (see 6/7) explores the history and production of the landmark 1967 recording *Sgt. Pepper’s Lonely Hearts Club Band*, which *Rolling Stone* called “the most important rock & roll album ever made.” (USA, 2017, 95 min.)

School of Babel Wed/Jun 14, 7:00. Fri/Jun 16, 7:00. Directed by Julie Bertuccelli. This portrait of a unique Paris school that caters to immigrant children

Stefan Zweig: Farewell to Europe Wed/Jun 28, 7:00. Fri/Jun 30, 7:00. Directed by Maria Schrader. With Josef Hader and Barbara Sukowa. Austria’s entry for this year’s Oscar for Best Foreign Language Film dramatizes the late life of popular Jewish-Austrian writer Stefan Zweig, who went into exile in the US and South America after Hitler rose to power. Cleveland premiere. (Austria/Germany/France, 2016, 106 min.)



TALKS, CLASSES, AND EXPERIENCES

Talks and Tours

Tours are free; meet at the atrium desk unless noted.

Guided Tours 1:00 daily. Join a CMA-trained docent and explore the permanent collection and nonticketed exhibitions. Tours and topics selected by each docent (see clevelandart.org).

Exhibition Tours *Brand-New & Terrific: Alex Katz in the 1950s*, Tue/11:00 and Sat & Sun/2:00, May 9–Jul 23.

Stroller Tours see page 24.

Art in the Afternoon First Wed of every month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Preregistration required; call 216-231-1482.

Early Engravings: Pious and Profane Wed/May 17 or Jun 7, 6:00, gallery 113. Join Mellon Curatorial Fellow James Wehn for a closer look at a selection of early German engravings to understand how people experienced and used these prints.

Curator Chats Tue/12:00, exhibition gallery. Join curator Sinéad Vilbar for a discussion of works in *Reeds and Geese: Japanese Art from the Collection of George Gund III*.

Jun 20 *Sesshū Tōyō's Landscapes*

Jun 27 *Views of Xiao and Xiang*

Sinéad Vilbar [chats about Japanese screens June 20 and 27.](#)



HOWARD AGRESTI

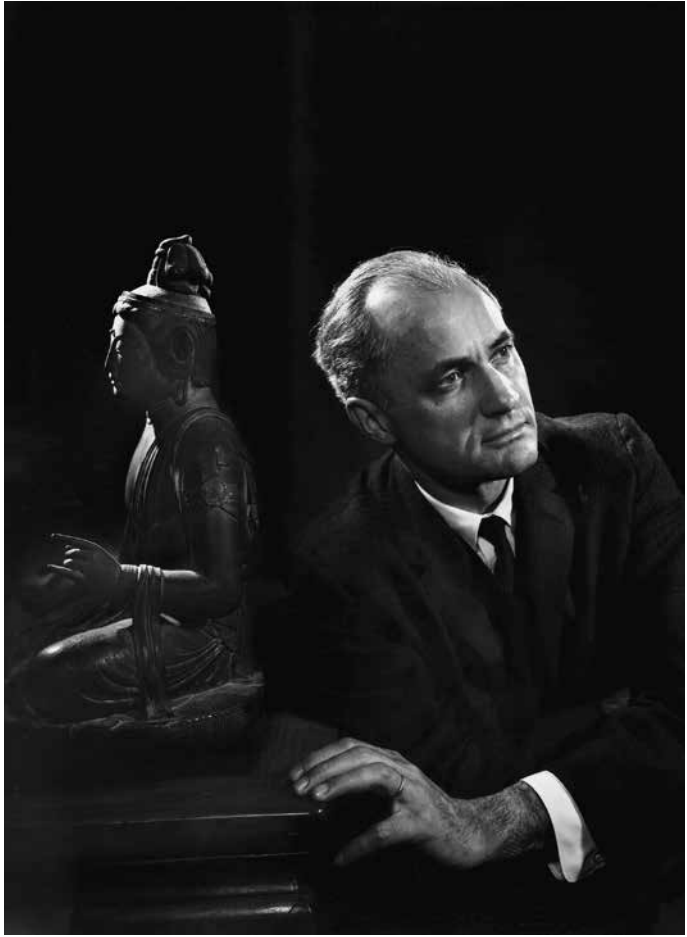
Lectures

In Conversation: Diana Tuite and Alex Katz Fri/May 12, 7:00, Gartner Auditorium. Join artist Alex Katz and curator Diana Tuite (Colby College Museum of Art) for a lively discussion about Katz's career and works in the exhibition *Brand-New & Terrific: Alex Katz in the 1950s*. Free; ticket required.

Distinguished Lecture in Chinese Art: How to Read Chinese Paintings Sun/Jun 4, 3:00, Gartner Auditorium. The Chinese way of appreciating a painting is often expressed by the words *du hua*, "to read a painting." How does one do that? Maxwell K. Hearn, Douglas Dillon Chairman of the Department of Asian Art, Metropolitan Museum of Art, visually analyzes select paintings and calligraphies from the Met's collection to elucidate what makes each a masterpiece. Free; ticket required.

The Pauline and Joseph Degenfelder Family Endowment Fund

A Passionate Eye: The Adventure of Collecting Art Wed/Jun 7, 7:00, Recital Hall. Speaker and author Victoria Price is the daughter of acclaimed actor Vincent Price, who began collecting art at age 12 when he bought a Rembrandt etching using his allowance. Today, a sculpture from his collection is on view in *African Master Carvers: Known and Famous*. Price shares stories from the life of her father and others in his circle, including Edward G. Robinson, Stanley Marcus, and Fanny Brice. Free; ticket required.



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Monuments Men: The Cleveland Connection

The live videoconference *Monuments Men: The Cleveland Connection* highlights onetime CMA staff members who discovered and rescued art stockpiled by the Nazis.

Don't miss the special appearance of Louis Rorimer, son of monuments man James Rorimer, who will answer audience questions. Following the program, take a behind-the-scenes look at the CMA's videoconferencing studio and learn how the museum uses this award-winning initiative to extend its reach to schools, libraries, and groups of life-long learners throughout the country and the world. Presented by the Cleveland Restoration Society (CRS) and the museum. Admission free, but reservations are recommended; visit clevelandrestoration.org or call Stephanie Allen of CRS at 216-426-3106.

Monuments Men: The Cleveland Connection Wed/May 3, 6:30–7:30, Recital Hall.

Sherman Lee was a "monuments man" before becoming CMA director.

Dale Hilton
Department Director,
Adult and
Distance Learning

Workshops

Parents' Passport to the Classical World Sun/May 7, 2:00–4:00. Explore important works of art and major themes in the galleries of ancient art in this two-hour workshop taught by Michael Bennett, curator of Greek and Roman art. Learn about his strategies and techniques for touring high school students through the galleries, which were specifically designed to facilitate such tours. The aim is to build confidence and give parents the tools to conduct family tours. Recommended for parents of middle and high schoolers. Free; register through the ticket center.

Join In

Art Cart Second Sun of every month, 1:00–3:00, unless otherwise noted. Enjoy a rare opportunity to touch specially selected genuine works of art. Group sessions can be arranged for a fee. Call 216-707-2467.

May 6, 6:00–8:00. *Docent's Choice: Apparel*. Enjoy a close-up look at clothing from different cultures. MIX ticket required; ages 18 and over only.

May 14, 1:00–3:00. *Artists of Our Region*. Explore artworks made by local 20th-century artists who created and nurtured Cleveland's cultural institutions, including the Cleveland Institute of Art, Karamu House, Cowan Pottery Studio, and the Cleveland Museum of Art.

Make & Take: Craft with Style Second Wed of every month, 5:30–8:00. Drop in and join others in the atrium to make simple craft projects. Learn new techniques and grab a drink! \$5.

May 10 *Statement Necklaces*. Use perler beads and felt balls to make stylish jewelry.

Jun 14 *Mosaic Coasters*. Be inspired by mosaics in the museum's collection to create useful coasters.

Yoga at the Museum Third Sat, 11:00, North Court Lobby. Tour the galleries with museum staff, then get your body moving with a yoga class in the atrium led by instructors from the Atma Center. Accessible to all, regardless of age, body type, or fitness level. \$16, CMA members \$12. Please bring your own mat.

May 20 *Memory*. In honor of Memorial Day, see art created for those who have passed before us, and enjoy a yoga class featuring the warrior series of poses.

Jun 17 *The Sun*. Enjoy the warm weather with a tour of the Fine Arts Garden and plenty of sun salutations.

Meditation in the Galleries Sat/May 13 and Jun 3, 11:00, gallery 244. Join us each month to clear your mind and refresh your spirit with a guided meditation session led by experienced practitioners among works of art. All are welcome; no prior experience with meditation required. \$5; preregistration required.

Art and Fiction Book Club Two sessions, Wed/May 10 and 17, 1:30–2:30, classroom A. Discuss questions of attribution and authorship while we explore *African Master Carvers: Known and Famous* and read *Things Fall Apart* by Chinua Achebe. \$35, CMA members \$30.

Public Reading and Open Mic: Writing about Art Wed/May 17, 7:00, gallery 201. Join poets and writers from Literary Cleveland as they share work inspired by the museum's collection. Sign up at the event to read your own work. Free; no registration required.

For Teachers

Art to Go See and touch amazing works of art from the museum's distinctive Education Art Collection at your site. Call 216-707-2467 or visit clevelandart.org.

Educator Workshop: 4 Cs around the Circle: A Place-Based Adventure for Teachers Tue–Thu/Jun 13–15, 9:00–4:00. Discover northeast Ohio's celebrated cultural institutions during this multiday workshop for teachers. Visit two institutions each day and engage in hands-on activities designed to boost the 4 Cs in you and your students! \$125 before May 1, then \$150 until registration deadline on May 31. Workshop fee includes some supplies, parking, and transportation between some institutions. Graduate credit may be available for an additional fee. Lunch on your own. For more information and registration, visit cmnh.org/educatorworkshops.

Art Cart lets participants handle actual works of art.



ROBERT MULLER



ROBERT ROLLER

Art from the Start

As the school year comes to a close, so too does the eighth year of StART SmART, the museum’s early childhood outreach program generously funded by PNC Grow Up Great since 2009. This year, the museum partnered with 20 pre-K classrooms at nine schools in the Cleveland Metropolitan School District.

As part of this intensive program, nearly 300 underserved preschoolers visited the museum four times for gallery and studio programs, while their teachers enjoyed weekend professional development workshops at the CMA and their families participated in programming at each partner school. Activities are tailored to promote kindergarten readiness by developing verbal and visual literacy, as well as critical thinking and problem solving.

StART SmART is just one way the museum is proud to serve its youngest visitors. We welcome you and your early learners to explore all that the CMA has to offer—from family programs that start at birth, such as CMA Baby and Stroller Tours, to My Very First Art Class and Art Stories, which foster learning and nurture family bonds in later stages of early childhood, as well as interactive Gallery Explorations for pre-K school groups. It’s never too early to start with art!

Liz Clay
Pre-K Programs
Specialist

Stroller Tours

Second and third Wed of every month, 10:30–11:30. You need a baby in tow if you want to join this casual and lively discussion in the galleries—just for parents and caregivers and their pre-toddler age (18 months and younger) children. Expect a special kind of outing that allows for adult conversation where no one minds if a baby offers an opinion with a coo or a cry. Adult/child pair \$5; preregistration required. Limit 10 pairs. Meet at atrium desk.

May 10 and 17 *Family Life*

Jun 14 and 21 *Fun and Games*

Jul 12 and 19 *American Art*

CMA Baby

Four Tue, Jun 6–27, Aug 8–29, 10:30–11:00. See the CMA through baby’s eyes! We’ll bring art to life through books, music, movement, and play during each four-week session designed for babies (birth to 18 months) and their favorite grown-up. Foster early literacy and motor skills while nurturing your special bond with your little one. Each class begins with baby-friendly stories and songs in the classroom and ends with a short stroll through the galleries. Adult/baby pair \$35, CMA members \$28; preregistration required. Limit nine pairs. Register now for June. Member registration for August begins June 1; nonmembers June 15.

Art Stories

Every Thu, 10:30–11:00. Join us for this weekly gallery story time that combines children’s books, CMA artworks, and interactive fun. Designed for children ages 2 to 5 and their favorite grown-up. Free; register through the ticket center. Space is limited. May 4 *In the Pond*; May 11 *In the Jungle*; May 18 *Strike a Pose!*; May 25 *Red, Yellow, Blue*; Jun 1 *Silly in the CMA*; Jun 8 *Under the Sea*; Jun 15 *Sunny Days*; Jun 22 *Rain, Rain, Go Away*; Jun 29 1, 2, 3 . . . *It’s Summer!*

Second Sundays

Bring your family on the second Sunday of the month from 11:00 to 4:00 for a variety of family-friendly activities including art making, Art Stories, Art Cart, scavenger hunts, and more—no two Sundays are the same!

May 14, 11:00–4:00. *What’s Your Story?* Create art that is an expression of you!

No Second Sunday in June. Parade the Circle is Saturday, June 10. See clevelandart.org for details. Watch for more family fun in July!

Sponsored by Medical Mutual

Art Together Family Workshops

Art Together is about families making, sharing, and having fun together in the galleries and in the studio. Each workshop is a unique hands-on experience that links art making to one of our special exhibitions.

Printmaking Workshop Sun/Jun 25, 1:00–3:30. Inspired by the exhibition *Cutting Edge: Modern Prints from Atelier 17*, families create and print their own plates. This workshop will be led by Zygoté Press, Cleveland’s own “Atelier 17,” an artist workshop promoting contemporary fine-art printing. Adult/child pair \$40, CMA members \$36; each additional person \$12. Note: Sunday Art Together Family Workshops take the summer off and return September 17.

Community Arts

Enjoy Community Arts artists and performers at area events. For details and updated information, see clevelandart.org.

Art Crew Characters based on objects in the museum’s permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$75/hour with a two-hour minimum for each character and handler. Contact Stefanie Taub at 216-707-2483 or email commartsinfo@clevelandart.org.

My Very First Art Class

Four Fri/Jun 9–30, Jul 7–28, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). For young children and their favorite grown-up. Adult/child pair \$80, CMA members \$72; additional child \$20. Limit nine pairs.

Studios for Children and Teens

Summer Session Two choices for twice the fun! Five Sat/Jul 1–29, 10:00–11:30 or 1:00–2:30; seven weekdays, Tue & Thu, Jul 6–27, 10:00–11:30. These studios for students ages 3 to 17 combine a visit to the CMA galleries and art making in the classroom.

Art for Parent and Child (age 3) Saturday mornings only. Limit 12 pairs.

Mini-Masters: Color (ages 4–5) Saturdays only.

Summer Breeze (ages 5–6)

Celebrate! (ages 7–8)

Made in America (ages 8–10)

Clay for Kids (ages 8–12) Weekdays only.

Art in the Park (ages 10–12) Weather permitting; in studio otherwise.

Teen Drawing Workshop (ages 13–17) Saturday afternoons only.

Printmaking for Teens (ages 12–17) Weekdays only.

Fees and Registration Saturday classes \$90, CMA members \$75. Parent and Child \$100, CMA members \$90. Weekday classes \$126, CMA members \$105. Clay for Kids \$140, CMA members \$125. Registration for all studios is on a first-come, first-served basis. Member registration begins May 10, nonmembers May 20.

To register for classes call the ticket center at 216-421-7350 or visit clevelandart.org.

Summer Camps

Circle Sampler Camp This week-long camp is a perfect way to sample ten different cultural institutions. Mon–Fri, 9:00–5:00. Grades 1–3: Jun 12–16, 19–23, or 26–30. Grades 4–6: Jul 10–14 or 17–21. \$300, members of any participating institution \$250. Call the Cleveland Museum of Natural History at 216-231-4600 or register at cmnh.org/csc.

Laurel School Camps Five-day camps held at the Laurel School Lyman Campus on Monday, with trips to the CMA Tuesday–Friday. Register with Laurel School at 216-455-0154 or summer@laurelschool.org. \$425 per week.

Painting Camp with the Cleveland Museum of Art Mon–Fri/Jun 19–23, 9:00–4:00. Children entering grades 2–5.

Mixed-Media Camp with the Cleveland Museum of Art Mon–Fri/Jun 26–30, 9:00–4:00. Children entering grades 5–8.

Printmaking Camp with the Cleveland Museum of Art Mon–Fri/Jul 10–14, 9:00–4:00. Students entering grades 9–12.



GREGORY M. DONLEY

Adult Studios

For more information, email adultstudios@clevelandart.org. Supply lists available at the ticket center.

Introduction to Drawing Six Tue/Jun 20–Aug 1 (no class Jul 4), 1:00–3:30, classroom H. Instructor: JoAnn Rencz. \$150, CMA members \$120.

Painting for Beginners (Oil and Acrylic) Seven Tue/Jun 20–Aug 8 (no class Jul 4), 1:30–4:00, classroom F. Instructor: Susan Gray Bé. \$170, CMA members \$140; includes model fee.

Introduction to Painting Six Wed/Jun 21–Jul 26, 10:00–12:30, classroom H. Instructor: Cliff Novak. \$150, CMA members \$120.

Drawing in the Galleries Seven Wed/Jun 21–Aug 2, 10:00–12:30, classroom F. Instructor: Susan Gray Bé. \$170, CMA members \$140.

Drawing in the Galleries Evening Seven Wed/Jun 21–Aug 2, 6:00–8:30, classroom F. Instructor: Susan Gray Bé. \$170, CMA members \$140.

Multimedia: Abstract Art Six Thu/Jun 22–Jul 27, 1:00–3:30, classroom H. Instructor: JoAnn Rencz. \$150, CMA members \$120.

Clay Explorations Six Thu/Jun 22–Jul 27, 1:00–3:30, classroom I. Instructor: Christie Klubnik. \$150, CMA members \$120.

Composition in Oil Seven Fri/Jun 23–Aug 4, 10:00–12:30, classroom F. Instructor: Susan Gray Bé. \$170, CMA members \$140.

Composition in Oil Evenings Seven Fri/Jun 23–Aug 4, 6:00–8:30. Instructor: Susan Gray Bé. \$170, CMA members \$140.

Gesture Drawing Three Sun/Jul 9–23, 12:30–3:00, classroom F. Instructor: Susan Gray Bé. \$95, CMA members \$85.

Chinese Brush Painting: Four Gentlemen Four Fri/Jul 14–Aug 4, 12:30–4:30, classroom E. Instructor: Mitzi Lai. Session 1: *Philosophy and Bamboo*; session 2 (session 1 prerequisite): *Plum Blossom*; session 3: *Orchid*; session 4: *Chrysanthemum*. All four sessions \$230, CMA members \$180. Each \$60, CMA members \$50.

The History of the Book

The Ingalls Library has added a number of manuscript facsimiles to its rare book collection over the years. Recently, the Book Arts Society, the museum’s first bibliophilic affiliate group, generously funded the acquisition of a sumptuous facsimile of the Morgan Library’s *The Hours of Henry VIII*. Such lavishly illustrated volumes facilitate research and instruction for museum staff, scholars, and students in Case Western Reserve University’s joint program with the CMA.

Elina Gertsman, professor in CWRU’s department of art history and art, teaches “The Book in the Middle Ages” using the Ingalls Library’s facsimile collection to augment the museum’s collection of original codices. This course examines medieval manuscript production by focusing on issues of patronage, gender, literacy, reception, and cultural biases. “Having true facsimiles available for study is extraordinarily important,” Gertsman explains. “Teaching medieval books through digital images alone is difficult, as we cannot get to the materiality of the codices just by looking at them on a screen. The study of illuminated manuscripts has to be approached in a multisensory way—this is how these books were originally used—and true facsimiles offer us a glimpse into not only the visual but also the haptic qualities of the parchment pages. With facsimiles it is possible to hold a book in your hands, to really gauge its size, its heft, its brilliance of color, its intricacy of detail. We get as close as possible to the experiences of medieval readers and viewers without actually handling the originals.”

Individual volumes from the Ingalls Library’s collection of manuscript facsimiles are available to researchers during regular library hours Tuesday through Friday.



Louis Adrean
Head, Research
and Programs



Thanks

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the Gallery One corridor. We proudly acknowledge the annual support of the following donors:

- Sue and Dieter Kaesgen
- Dr. Bettina Katz
- Robert M. Kaye and Diane Upright
- Nancy F. and Joseph P. Keithley
- Mr. and Mrs. Douglas A. Kern
- Steven and Denise Kestner
- Mr. and Mrs. Richard J. Kramer
- Toby Devan Lewis
- Jon and Virginia Lindseth

We’re on a Mission

And the Mission Can Be on You
Show the world you stand for what Cleveland Museum of Art co-founder Jephtha Wade II stood for: making a museum “for the benefit of all the people forever.” These new store items feature Wade’s profoundly idealistic words, written 125 years ago when he donated the land upon which the CMA was built. They continue to guide us.

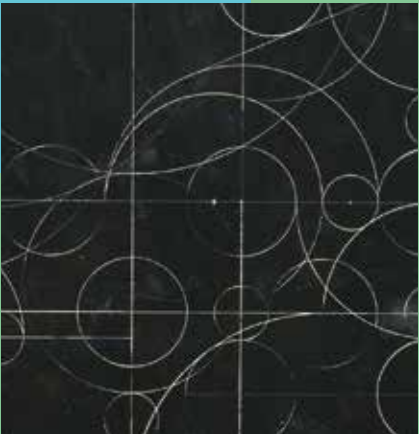
- Mugs in blue or red \$10
- T-shirts in blue, red, or black \$25

GALLERY GAME

Find the textures!

Explore the artworks in the newly installed contemporary galleries by searching for the texture details shown here.

Want to check your answers? Bring your game to the information desk in the atrium.



Bethany Corriveau Educator
Taylor Hoffman Educator
Vessela Kouzova Graphic Designer

**Christ the Redeemer
(Salvator Mundi) c.**

1490–1500. Israhel van
Meckenem (German, c.
1440–1503). Engraving.
John L. Severance Fund,
1949.563

**The Dance at the Court
of Herod c. 1500.** Israhel
van Meckenem. Engraving.
John L. Severance
Fund, 1952.79



New in the Galleries

GALLERY 113

The development of engraving as a printing method in the 15th century allowed artisans and painters to replicate and distribute their works. Sold at fairs and markets or by traveling peddlers, these paper images meant that more people could own and personally handle works of art. Some owners tacked their engravings to the wall as substitutes for paintings. Small religious prints were often trimmed and pasted into devotional books for private contemplation. Prints depicting secular subjects typically related humorous or moral messages to be deciphered and discussed among friends.

The increasing popularity of prints around the beginning of the 16th century led to wider renown and appreciation of artists and their individual styles. Selected to complement the French tapestries and Gothic abbot's stall in the same room, the engravings on display in gallery 113 are relatively scarce today. The prints likely survived because their original owners valued them as collectible works of art and kept them safe in books, albums, boxes, drawers, or cabinets. A second group of secular and religious engravings will go on view in the same gallery in late July.

FRONT COVER

Bather (detail) 1959.
Alex Katz (American, b.
1927). Oil on linen; 121.9
x 182.9 cm. Colby College
Museum of Art, Museum
purchase made possible
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